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by Roger K. Lewis, FAIA

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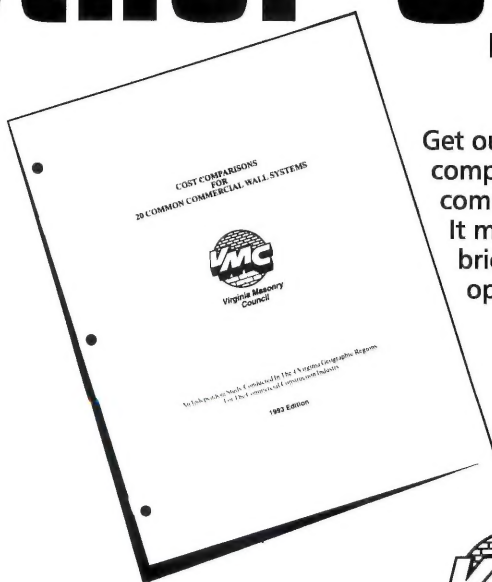
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volume four number three

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A Second Year of Excellence

In our second annual Inform Awards program, 11 winners emerged from an impressive range of submissions from across the region. Adding to the complement of winning interiors this year are a number of projects created in the realm of landscape architecture.

By Vernon Mays

Klarfeld Pool House, Moore Poe Architects
Henri Beaufour Institute, Williams & Dynerman Architects
Casa de Campo, Hugh Newell Jacobsen, FAIA
Tycon Courthouse Office Lobby, Heery International
Artist's Studio, Weinstein Associates Architects
Studio Apartment, Frederick and Cederna Architects
Mary Washington College Campus Walk, Higgins Associates
Mansion Garden, Graham Landscape Architecture
Corporate Plaza Mini-Park, CMSS Architects
The Noland Trail, Carlton Abbott & Partners
The Bedroom Wall, Jeff Stodghill

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Landscape Architecture Directory

a new resource for landscape services



p.6

Cover photos by Douglas Frederick
and Ann Cederna (left), Paul Warchol (top right)
and Maxwell MacKenzie (bottom right).



Photos: Jou Min Lin

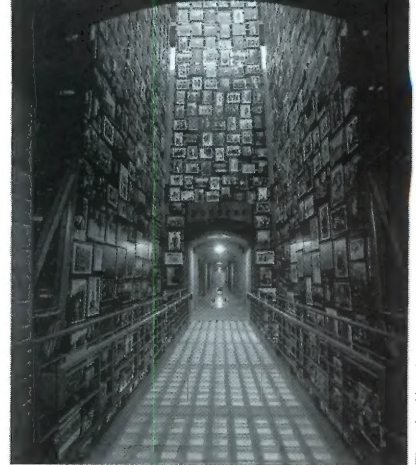
Museum Explores the Architecture of Death

Just a few steps removed from the National Mall where America's proudest achievements are celebrated, the U.S. Holocaust Memorial Museum is a sobering change of pace for tourists. The museum, which tells the horrific story of Jews and other "undesirables" targeted in a campaign of state-sponsored genocide, continues to draw heavy crowds months after its opening.

As an art form, the exquisitely crafted building evokes admiration on one hand and bone-chilling shivers on the other. Prior to beginning work on the museum, design architect James Freed, of Pei Cobb Freed & Partners in New York, visited the Auschwitz labor and death camp for a first-hand assessment of the architecture of death. There he found carefully crafted barracks, gas chambers and crematoriums that reflected a Modernist emphasis on industrial construction techniques—steel plates and double angles connected with rivets and supported by heavy

brick walls. Freed's mandate was to design a museum of artistic beauty that was "emotionally moving in accordance with the solemn nature of the Holocaust." Judged against that charge, he has delivered in unparalleled ways by applying the same tectonic devices used in the construction of the death camps.

The resulting work is a mood-altering stage set for an often-grisly show. From the very start, where visitors are herded *en masse* into steel-clad elevators, unmistakable parallels are drawn between the visitor's experience and that of the Holocaust victims. Oppressive, threatening, and disjunctive—the museum unapologetically appropriates the metaphors of murder and torture. Its permanent exhibition traverses two-and-a-half floors of free-form gallery space that is stark and shadowy, illuminated with spot lighting and minimally embellished with exhibitry that allows the artifacts to tell the story. All this is organized around



Timothy Hursley

Stark imagery and industrial details in atrium (left); inside the Tower of Faces (above).

an airy three-story atrium that offers periodic relief from the pessimistic themes explored by necessity in the exhibits. Yet even the skylight—which brings welcomed sunlight into the museum's public spaces—is twisted eccentrically, built with contempt for the laws of geometry.

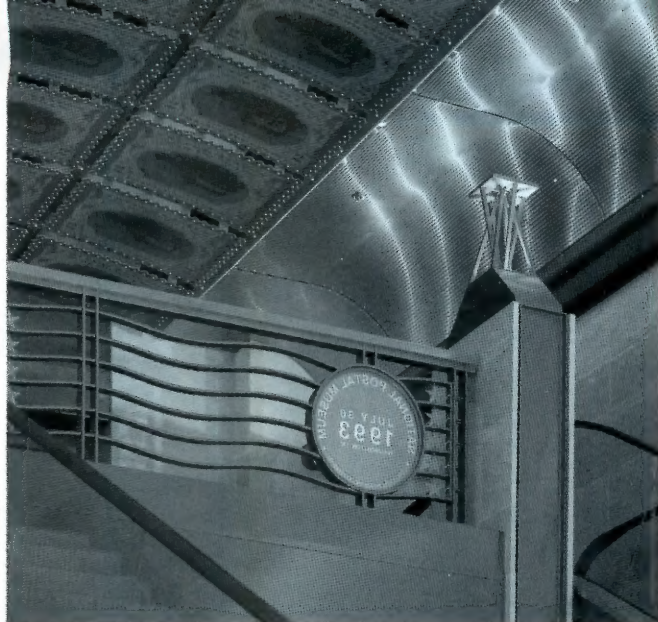
Visitors enter through a curved limestone screen along busy 14th Street and follow a linear course through the museum. One of the most staggering visions along the way is the Tower of Faces, a narrow corridor whose canted walls rise overhead like a chimney flue. Lining the walls are photographs of more than 1,000 victims from the same Polish village who perished in a single day. The intensity of the visitor's experience ends in the Hall of Remembrance, a six-sided meditation chapel made serene by the glow of soft light and purity of form. Some find solace here in the carved inscriptions on the walls; others linger to light memorial candles. From a designer's viewpoint, the abstract space is the culmination of a journey through which architecture has been made to serve a difficult mission and create an apt symbol for what is certainly the greatest tragedy of modern times.

Vernon Mays



Timothy Hursley

Serene setting: Hall of Remembrance.



Design details incorporate stamps and cancellation mark.

Stamp of Quality for Postal Museum

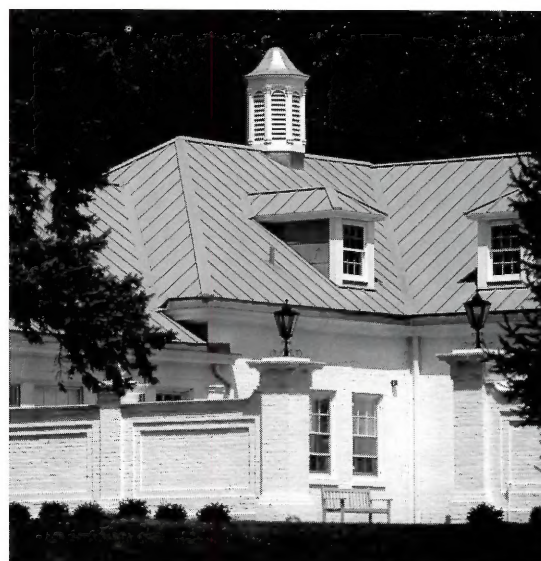
The day may come again when museums are designed as neutral containers for collections that constitute the main attraction. But in these days when context is king, neutrality borders on being a dirty word. The new National Postal Museum serves as further evidence of that trend, although it's hard to take issue with its particular combination of clever imagery, sumptuous materials and rich detailing.

Dedicated to the history of the U.S. Postal Service, the art of letter writing and the lore of stamp collecting, the museum occupies renovated space in the 1914 Washington City Post Office. It was a grand building to begin with, designed by Chicago architect Daniel Burnham and located adjacent to the city's Union Station, also by Burnham. Florance Eichbaum Esocoff King Architects of Washington, D.C., designed the new museum spaces and restored the ornate Beaux Arts lobby, which now serves as the entry hall. Visitors pass through the lobby into a new foyer that echoes the scale and materials of the old building, but gives them a new twist. No effort was spared to imbue the foyer with postal associations. Across the ceiling is a grid of steel panels repeating the image of a noted issue, the "1901 Empire Express Invert." As visitors approach the escalators that descend to the exhibits, they encounter a wavy bronze railing that resembles a cancellation mark and light fixtures made in the shape of drop towers used in the early days of air mail.

At the base of the escalators are the museum's two shops – one for gifts, the other for rare stamps and the like. Like the foyer, the museum shops are exercises in architectural semantics. Modular glass-and-metal shop fronts recall the ubiquitous sorting bins and mail boxes, and the furnishings betray origins in the conveyor systems and industrial lighting common to post offices. The building's atrium is the focal point for the galleries – prosaic boxes for exhibits devoted to subjects from "Moving the Mail" to "The Art of Cards and Letters." As might be expected from this newest Smithsonian gallery, the Postal Museum's exhibits range wide to include topics such as the role of the postal service in developing transportation systems and promoting national expansion. Have a look.

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Tornado Thwarts Preservation in Petersburg

Overcoming adversity is nothing new to Petersburg, which rebuilt itself after an 1815 fire and withstood an extended siege by Union forces during the Civil War. But, in the aftermath of an August 6 tornado that ripped through the city's historic core, the question arises: Can Petersburg come back again?

While city museums have reopened to tourists, many historic sites that are crucial to Petersburg's economic health have uncertain futures. Two months after it was buffeted by 200-mph winds, much of Petersburg's Old Towne is "still looking grim," says John Wells, an architectural historian with the Virginia Department of Historic Resources. Wells was among the first of many architects and historians, including members of the Virginia Society AIA's Historic Resources Committee, who converged on the scene soon after the destruction. Acting as a preservation assistance team, they assessed damage to historic structures and volunteered their expertise in stabilization and repair.

Severely damaged sites included the Southside Railway Depot, an antebellum station from Petersburg's heyday as a transportation hub; the Appomattox Iron Works, an industrial complex operated as a tourist attraction; and the Paul Nash Building, a rare survivor of the 1815 blaze. Harder hit, perhaps, was nearby Pocahontas Island, where many homes were damaged or destroyed. Efforts to raise money for emergency relief have had moderate success, although the refusal of the federal government to declare Petersburg a disaster area has restricted the flow of dollars for reconstruction. The recent good news is that nine residences on the island, most dating from the late 19th century, will undergo major repairs with support from the Virginia Department of Housing and Community Development. In addition, a design char-



Gable-end damage was a common sight.

rette focused on housing and compatible infill development on the island was held October 15 and 16, cosponsored by the City of Petersburg and the National Trust for Historic Preservation. Officials worry that quick repairs to houses are compromising the island's character. "We're not pushing for little re-creations," says city preservation planner Leslie Naranjo-Lupold. "But we are trying to encourage attention to things like mass, scale and materials."

The success of rebuilding efforts in Old Towne seems to depend on the resourcefulness of property owners or the availability of government support. Wells says the railroad depot, which housed a local flea market, stands a good chance of coming back because its owners "have been the most aggressive and determined to rebuild." The prognosis for the Appomattox Iron Works, on the other hand, is discouraging in the short run. Current owners lack the wherewithal to repair the buildings and reopen, says Wells, although the city and state retain some control over how the property is treated. The state also is stabilizing the Nash Building until plans can be made for full-scale repairs. More urgently, preservationists voice a concern that if immediate action isn't taken to secure more of the damaged buildings, an important part of Petersburg's legacy will fall into ruin.

The antebellum Southside Railway Depot lost windows, portions of roof and entire east wing.



Photos: Russell Wayne Davis



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DATE LINES

■ "Building Virginia 93." Seminars on design, practice, management, marketing and technology for the building industry, plus a products and services expo. The Richmond Centre, Richmond. Nov. 4-5. 804-644-3041.

■ "A Capitol Notion." A photographic exhibit of state capitols dating from 1792 to 1977 illustrate ideas of statehood and the Union. Through Nov. 12, The Barret House, Richmond. 804-644-3041.

■ "Designing the Academical Village." Over 50 of Jefferson's drawings for The Lawn at U.Va., with samples of his architectural reference books and letters. Through Jan. 9 at the Bayly Art Museum, U.Va., Charlottesville. 804-924-3592.

■ A national open competition for design of an environmentally sustainable house for a low-income family. Sponsored by Architects, Designers and Planners for Social Responsibility and Habitat for Humanity of Greater Richmond. Entry deadline: Nov. 2. Contact David Wilkerson at 804-780-0070.

■ "The Arts and Crafts Movement in California: Living the Good Life." An exhibit of pottery, furniture and metalwork produced between 1895 and 1930. Through Jan. 9 at the Renwick Gallery, Washington, D.C. 202-357-2700.

■ "La Casa de Todos Nosotros." Twelve installations by artist Antonio Martorell evoke the nuances of shelter. Through Dec. 31 at the National Building Museum, Washington, D.C. 202-272-2448.

■ "Dirty Realism." Speakers look at phenomena shaping the post-industrial city. Invited guests include Alexa Wall, Bernard Tschumi and Erhard Schutz. A Smithsonian Resident Associates Program, Thursdays at 8 p.m. through Dec. 16. 202-357-3030.

■ "Classical Taste in America, 1800-1840." An exhibit examining the connections between the founding fathers' ideals for the new nation and the Federal and Greek Revival styles that flourished after the Revolution. Nov. 20 - Mar. 13 at the Mint Museum, Charlotte. 704-337-2000.



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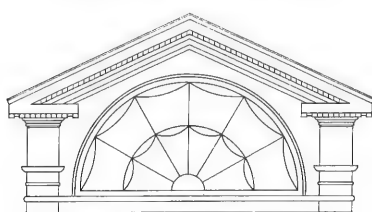
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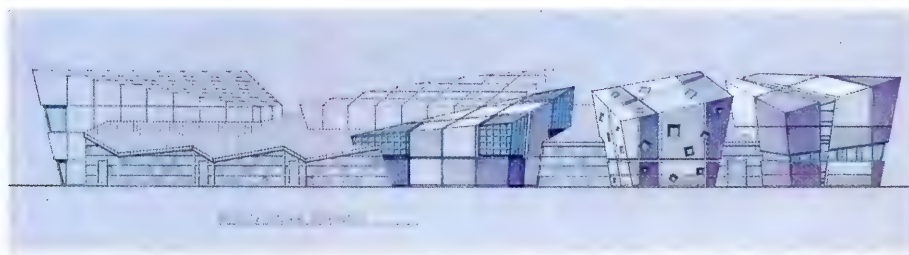
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Competition Generates ▼ **VISIONS** *for* Richmond



Nine design proposals received recognition in May for their forward-looking approaches to a series of urban initiatives in four Richmond neighborhoods. A design competition, sponsored by an ad hoc consortium of designers calling themselves Building Better Communities, attracted the proposals from across the region. While the competition carried no promise of a paid commission, the winning submissions have focused attention on the neighborhoods and stimulated public discussion about the community-based improvements recommended by the competition results.

In particular, the entry by D.F. Crigler and Associates of Fairfax has helped to attract public support for a proposed new boulevard in Richmond's Church Hill. The forms of the buildings, the treatment of public spaces and streetscape elements, and the concepts of infill development outlined by Crigler are "ideas that have been catalysts to create a community consensus and vision for revitalization," said T.K. Somanoth, executive director of the nonprofit Richmond Better Housing Coalition. Somanoth noted, in addition, that proposals for the Cary Street corridor have strengthened neighborhood backing for more pedestrian-oriented development along that street. "The proposals have been inspirational to the community," he said. The initial competition formed around a unique process through which residents of the four targeted neighborhoods gathered at the Virginia Museum of Fine Arts last November in a "charrette" setting. Those free-form discussions – aided by trained facilitators – identified social, economic and cultural needs of each area that could begin to be met through a single development project. A regional call for entries generated 21 proposals, which were judged by a panel of impartial architects and neighborhood representatives.



Bold forms for a cultural and educational center (top) were proposed by Jeff Acus. A contextual approach was taken in Crigler Associates' streetscape plan for Church Hill (above). Robert P. Winthrop's mixed-use proposal for the South Side (facing page) incorporated a central courtyard.

The winning entrants included:

▼ **Melanie Aster of Glen Allen with Tamara Murray and Eugenio Schettini, both of Charlottesville.** Their proposal for a Center for Excellence in the North Side presented the image of a cloister made from forms that were appropriate to the context.

▼ **Jeff Acus of Charlotte, North Carolina.** His scheme for the Center for Excellence was praised for its clear plan and its connection to the site topography; its arrangement encouraged public mingling.

▼ **James W. Ritter, Architect, of Alexandria.** His design for the Center for Excellence was noted for its conceptual strength, its ability to be built in phases, and its flexibility to respond to changes in use.

▼ **Zlatko Barovic of Baltimore.** His urban plan for Cary Street was lauded as well organized, coherent and easily accomplished, offering sensitive connections between adjacent communities.

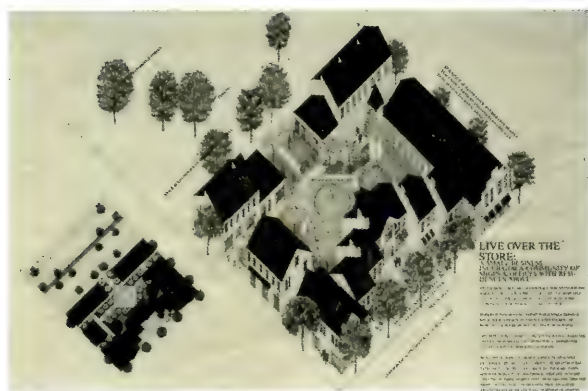
▼ **Helene Marie Conway of Richmond and Tamara Schulman of Charlottesville.** Their plan for the Cary Street corridor was cited for its streetscape proposals, residential plan and implementation strategy.

▼ **Chatelain Architects of McLean (Leon Chatelain III, William Bourque, Michael Meslo, Alisa Schestopalova and Jamschid Sepehri).** Their mixed-use development of an infill site was impressive for anchoring the block and incorporating housing in a deft manner.

▼ **Burchell Pinnock and Terry Ammons of Richmond.** Their mixed-use scheme created streetfront public spaces and explored many uses. Jurors praised its modest approach, which preserved existing buildings.

▼ **Robert P. Winthrop of Richmond.** His mixed-use project created a villagelike sense of place. Jurors complimented how the residences relate to the courtyard and shops address the street.

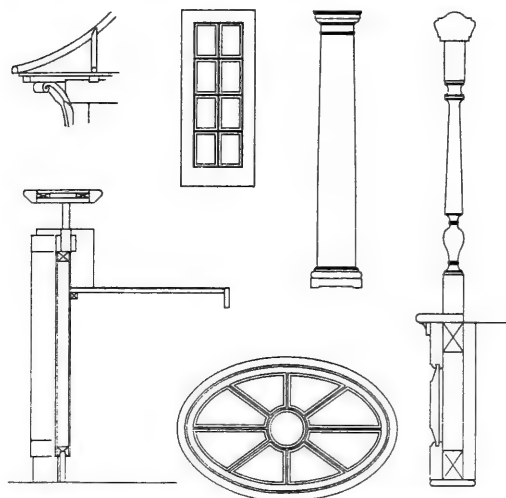
▼ **D.F. Crigler Associates Architects of Fairfax (Donald Crigler and Richard Sewall).** Their vision for improvements to a key East End block offered a prototype that links infill housing to streetscape elements with ease.



The competition jury was chaired by Raymond Gindroz, of UDA Architects in Pittsburgh. Joining him were Lucy Carol Davis of LCDA Architects in Chapel Hill, N.C., and Bob Powell, an architect in Greensboro, N.C. The program received support from the Virginia Society of the American Institute of Architects, the James River Chapter of the AIA, the Richmond Better Housing Coalition, Richmond Habitat for Humanity, and the Richmond Chapter of Architects, Designers and Planners for Social Responsibility.

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Patricia Conway

Dean and professor of architecture at the University of Pennsylvania Graduate School of Fine Arts; former president and founding partner of the New York interior design firm Kohn Pederson Fox Conway Associates.



Robert W. Duemling

President and director of the National Building Museum in Washington, D.C.; former career officer in the U.S. Foreign Service; former Henry Fellow at Cambridge University, where he pursued the architecture curriculum.



Laurie Olin

Principal of Hanna/Olin, Ltd. landscape architects of Philadelphia; former chairman of the Department of Landscape Architecture at Harvard University; former fellow in landscape architecture at the American Academy in Rome.



Robert C. Lautman

In our second annual Inform Awards program, 11 winners emerged from an impressive range of submissions from across the region.

Given the overwhelming success of 1992's inaugural Inform Awards program, which focused on interior spaces and objects, one might think it was too early for us to start tinkering with a good thing right away. One *might* think. But in our eagerness to see the program expand to the point where it recognizes design excellence wherever it might occur, this year we widened the eligibility requirements to include exterior spaces as well — hoping, in particular, that the region's landscape architects would jump at the chance to get involved.

A great many of them did. The result was four awards for projects that originated in the realm of landscape architecture — a strong showing in a field of 11 overall winners. Beyond that, stiff competition and a discriminating jury combined to produce a wide variety of interesting projects from around the mid-Atlantic. The interest in interiors remained high and generated a strong pool of contenders, resulting in six awards. Submissions in the category of objects dropped slightly from the first year and, as Conway opined, the collection “was very thin and miscellaneous.” Among the objects submitted for review, a single one emerged as an award winner.

The jury's great debate was sparked by two residential projects — a Caribbean house and an artist's studio, both eventual winners — that bridged the gap between architecture and interiors. “The question for me,” Conway said, “is whether the notion of the interior as an integral part of the architecture is valid within this awards program. I happen to think that it is the best kind of interior design. I happen to think that the whole architectural profession should be moving toward that. I think every architect should be able to merge architecture and interiors. But my primary question is: Can we recognize architecture as an absolutely essential part of a project that gets an award here?”

Olin reasoned that if the integration of architecture and interior design is one of the ideals the profession might aspire to, then it would be wrongheaded to eliminate projects that achieve that ideal. “What we are looking for is a range of architecture and design,” Duemling said. “I think it's perfectly valid to address interiors as shaped space. And I think it's important for this program to recognize interior design which is shaped space — and which is integral to the overall architecture — as opposed to these law firms and office lobbies we've been looking at.” That settled, the jury got down to work and culled through the remaining submissions. Later, during a break in the process, Olin made a remark that amounted to the jury's mission statement for the day. “We're looking for things that are a simple thought clearly made, instead of all this needless complication,” he said. “Even when things get a little more jazzed up, we still tend to like real materials used directly.” That, more than anything, sums up the work represented in this second group of winners.

Vernon Mays

Lofty AMBITIONS

Moore Poe Architects

The weathered remains of a 20-by-24-foot concrete block garage formed the starting point for a radical transformation into a pool house and guest quarters for a Falls Church couple. What began as the owners' desire to create a private space for pool goers evolved quickly into a program for a building offering functional support for the pool as well as flexible entertainment space and guest accommodations for year-round use. The small house is organized into two zones. The public front half contains a double-height sitting room that faces the pool. Custom cabinets provide TV and audio equipment storage, countertop staging space and a pull-out surface for working and eating. In the house's rear half – the private zone – are a bath, changing room and kitchenette. Stairs lead to the loft, which was endowed with added head room, natural light and ventilation through the addition of a roof monitor.

The jury was unanimously excited about the project. "It's a thing with some spatial oomph to it," said Olin. "The architects started with this garage, and turned it into this jewel. They have taken this old tired thing and breathed new life into it." Duemling praised the relationship of the interior forms and the successful way that the openings break out of the box." Olin praised the project's unusual richness, given the level of restraint shown by the architects. He also complimented the architect-designed bookshelf. "It may be the best object we've seen in the competition."



Architects: Moore Poe Architects, Arlington, Virginia
 (C. Marshall Moore, AIA, and Matthew Poe, AIA, principals)
Clients: Peter and Mary Klarfeld
Contractor: The Wilson-Mize Company

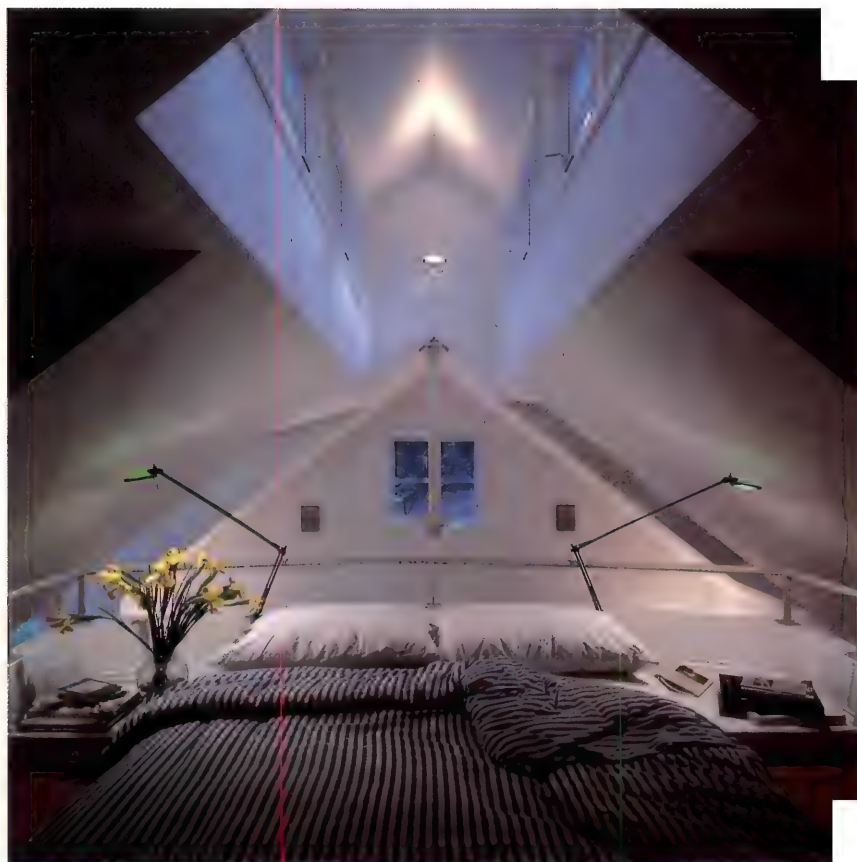


Photo: Rakash Patel

It's a
 thing
 with
 some
 spatial
 oomph.



Sign OF THE TIMES

Williams & Dynerman Architects

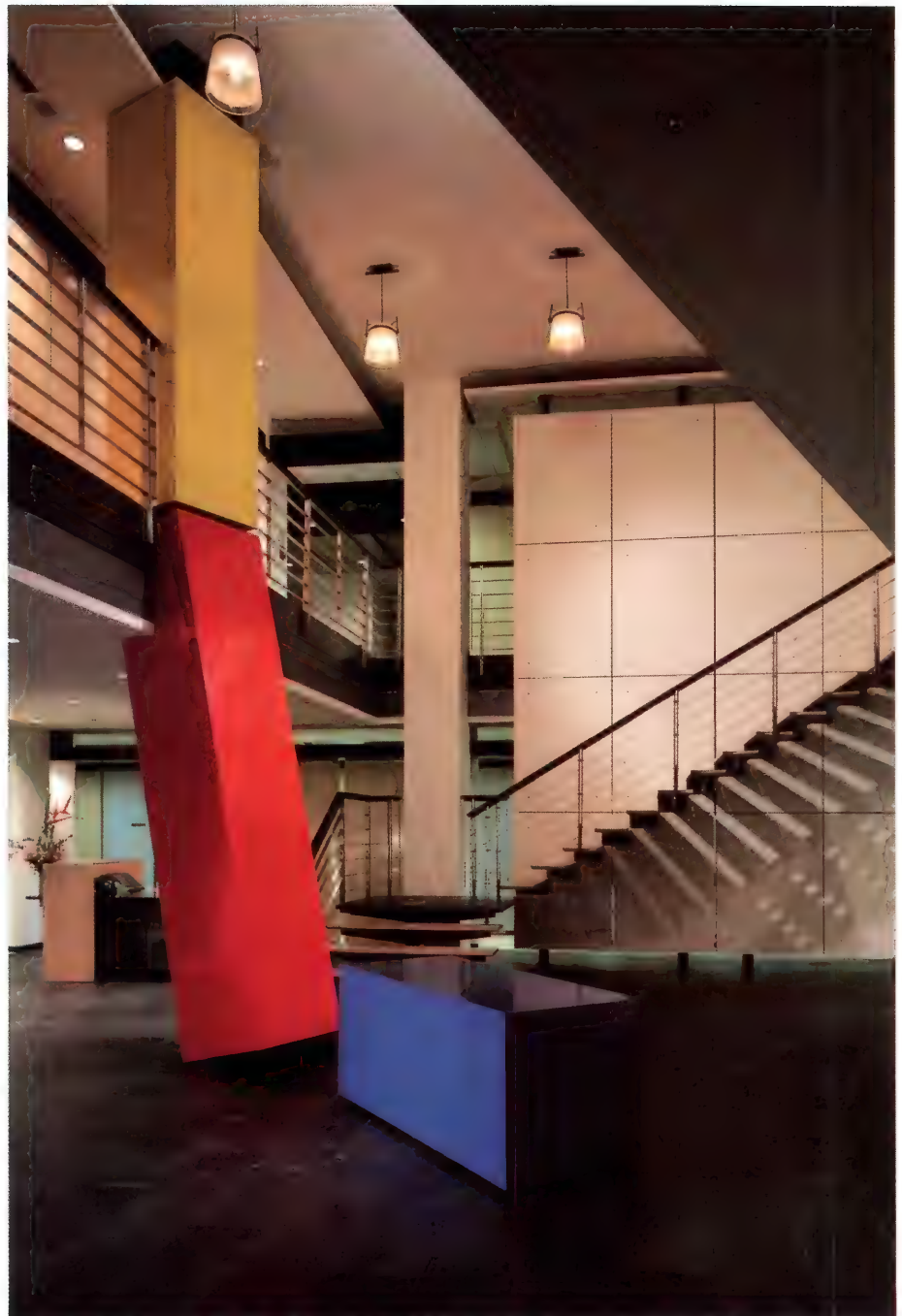
1993

form
AWARDS

The requirements for this office build-out of a corporate headquarters in Washington, D.C., were at once commonplace, subtle and specific to the site and client, a European pharmaceutical company known as the Henri Beaufour Institute, USA Inc. The basic office hierarchies were standard, including specific needs for a reception area and conference room. One existing limitation was a sloped column in the main lobby, transformed by an artist into a painted sculpture. The new interior was developed in contrast to the base building, but made of the same generic kit of parts – columns, floors, roof and cladding. New elements include slotted walls or scrims of perforated aluminum panels that allow for views beyond. Most of the materials are natural, including slate in the lobby, sisal carpet in the remaining spaces, sycamore wood panels and ceilings, ebonized ash headers, glass clerestories and maple stair treads.

The jury was enamored of the well-crafted details and consistent expression. "The clarity and starkness of the interior spaces – saved from austerity by rich finishes – projects the client's desired image of scientific precision and Continental sophistication," said Duemling. "The craftsmanship of this installation also appears to be of a very high standard." Conway admired the resulting play of one unexpected angle against the staid rectilinearity and occasional curved surface. "What I like best about this space is that the architect was not seduced into deconstruction by that sloped column in the lobby," she said.

**What I like
best is that the
architect
was not
seduced into
deconstruction.**



Andrew Lautman

Architects: Williams & Dynerman Architects, Washington, D.C. (Alan Dynerman, principal in charge; Robert Dudka, project architect)

Client: Peter Hoffmann-Fischer, The Henri Beaufour Institute, USA Inc.

Contractor: Barber Construction Co.

Island PARADISE

Hugh Newell Jacobsen

This tropical house in the Dominican Republic appears much larger than the 4,800 square feet it contains, primarily because it is one room deep. Taking advantage of its ocean views, the house has no corridors, and all major rooms face the sea with assured and beneficial cross-ventilation. The Lutyens-inspired roof and central axis deliberately recall the colonial houses of earlier days. Each pavilion is painted a different color, a custom that continues in nearby villages. All openings are controlled by floor-to-ceiling sliding wooden shutters. Simply by sliding ten 8-foot-high panels, one can open the living room to enjoy a sweeping view of the Caribbean. All of the furniture is designed by the architect and made on the island by local craftsmen.

This was one of two submissions that triggered a discussion among the jurors about the definitions of architecture and interiors. "In this building, everything that is the interior is also the architecture," said Olin. "All the clutter of ordinary life is made to go away. It's an extreme form of interior design, where everything is cleaned away except for these few thin planes. I happen to like it, but is this interior design or is it just architecture? They are similar to me. They represent the seamlessness of it all." In his assessment of the project, Duemling used terms like limpid, pellucid and serene. "These interiors exploit to the maximum a benign climate, strong sunlight and a magnificent view of sky and sea," he said. "The progression from entry gate through free-standing masonry blockhouse and articulated corridor to the shaped space of the living pavilion is both elegant and accommodating." Conway struggled with the appropriateness of awarding the project for interior design. "How do you separate exterior from interior in the Caribbean? The plan is appealing precisely because outdoors and indoors are so interchangeable, shifting constantly depending on one's vantage point. This, for me, is what makes the interior noteworthy."



Photos: Robert C. Lautman

These interiors
exploit a
benign
climate, strong
sunlight and
magnificent
view.



Architect: Hugh Newell Jacobsen, FAIA, Washington, D.C.

Clients: Mr. and Mrs. David Welles

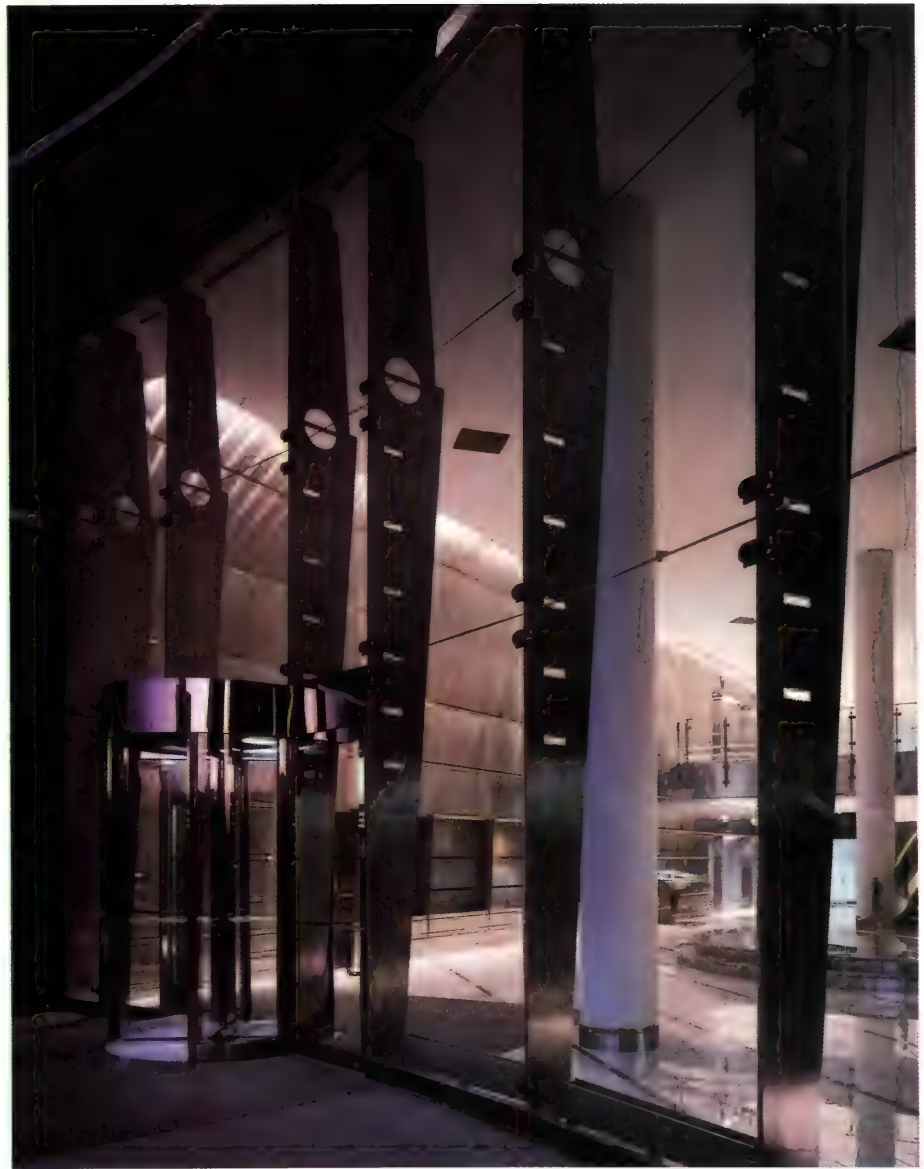
Contractor: Salvador Gonzalez

Sleek SUCCESS

Heery International

Eccentric exterior geometry made the 1983 Tycon Courthouse Office Building in Tysons Corner an immediate landmark in Northern Virginia. But poor finishes, lighting and details failed to deliver the same impact in the main lobby. This recent renovation sought to create a fresh identity by juxtaposing the finishes and geometries of massive side walls and removing barriers to clarify spatial relationships and maximize natural light. The straight side wall is articulated as a monumental "Rolex" watch band, with brushed and polished stainless steel wall panels and bronze beading. In contrast, the opposed undulating wall is a seamless surface of burnished Venetian stucco. The architects relished in the precise articulation of glass and stainless steel handrails, stainless steel braces for the suspended glass wall, and pinstripe details in the stone floor. Interior lighting systems are controlled by a multiplex dimming system with an astronomical time clock, which balances artificial and natural light levels to reduce energy and maintenance costs.

The jury fell for the project immediately, complimenting the lighting, space and materials. "There should almost be a special award for cosmetic surgery," said Conway, "and this would get it. There's no question that this is a really lively, attractive space, whereas the previous space was just dead. And the lighting – whoever did the lighting should get a special award for that. It should become a textbook case of how to light the space. It's so graphic." Jurors aired some reservations about the trendiness of the details, but they felt compelled to acknowledge the tremendous skill of the designers. "They are taking a very banal thing and just tuning it a little," said Olin. "Every expected piece is done in a way that is slightly unexpected."



Every expected piece
is done in a way
that is slightly
unexpected.

Architects: Heery International, Landover, Maryland (Christopher Knight, AIA, principal designer; David Haresign, AIA, project manager; Johnnie Hackett, AIA, project architect; Matthew Ossolinski, AIA, project designer)

Client: The Prudential Property Company of America

Contractor: OMNI Construction Co.

Consultants: Cad-Com (mechanical, electrical, plumbing); James Madison Cutts (structural); Coventry Lighting (lighting)

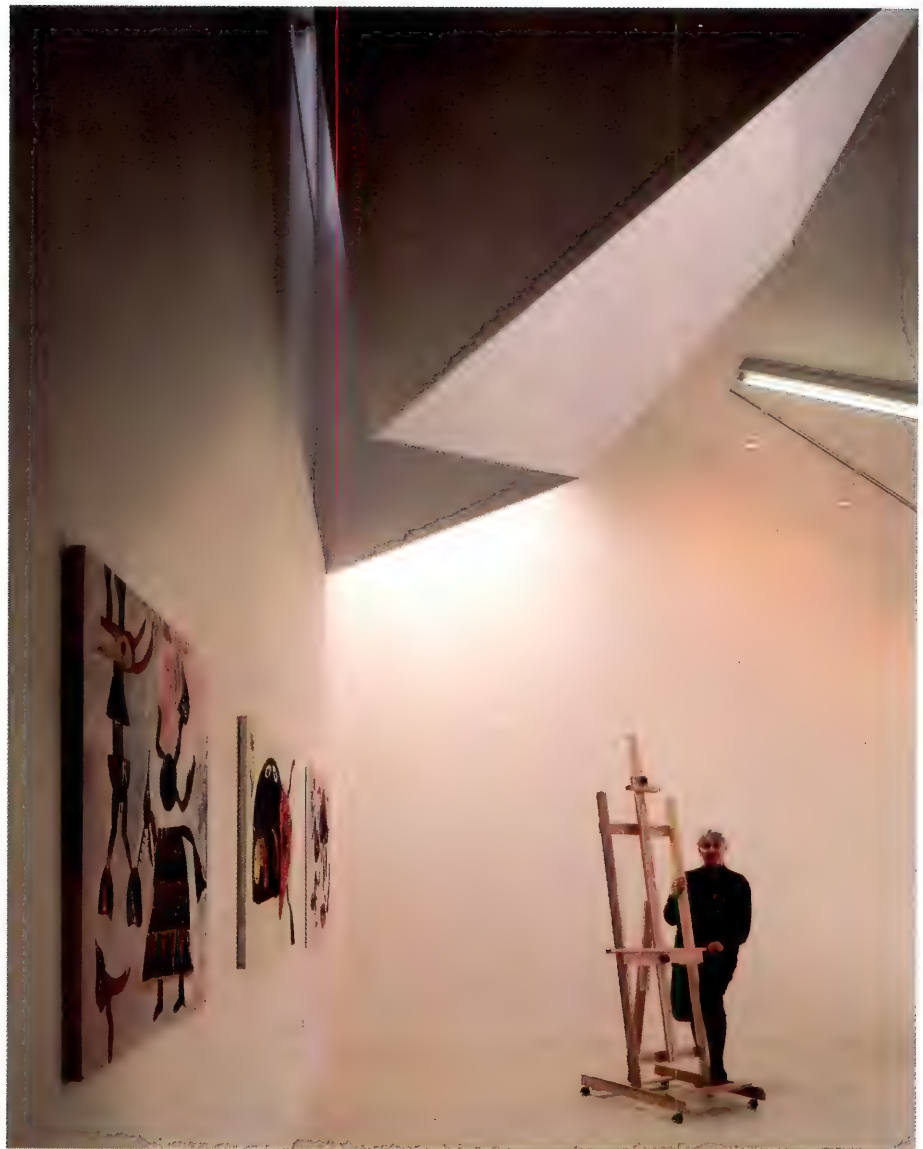


Light BOX

Weinstein Associates

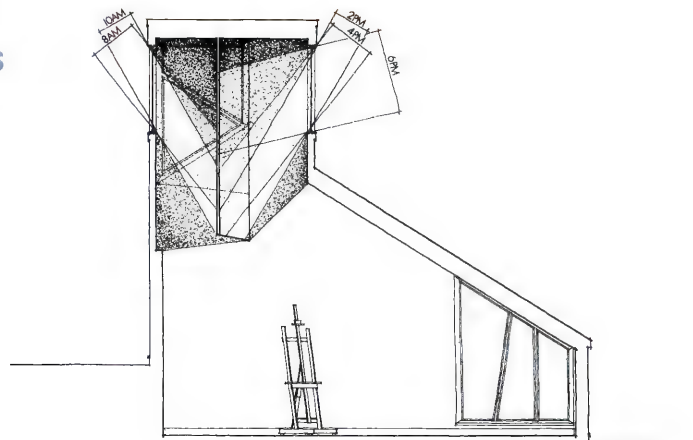
This is an addition to the rear of an artist's residence in Chevy Chase, Maryland, intended for use as a painting studio and storage and utility area. The design incorporates a large light monitor comprised of east, south and west chambers (see photo on cover). The separating baffles of each chamber are geometrically calculated to bounce the direct sunlight before allowing it to enter the studio as diffuse light for the work area. The rectangular studio space is stretched at one corner in plan to create a sunny alcove with a view to the surrounding garden, which serves as a counterpoint for the diffusely lit work area. Simple design, construction and detailing is reflective of the project's relatively low budget.

The jury was challenged by this project's inseparable architecture and interior. "This is a wonderful space outside and inside," said Conway. "It's intriguing, pleasing, challenging and comfortable all at once – a rare accomplishment. Most of all, it's functional. The handling of light – both natural and artificial – is masterful." Duemling noted that the work room is as carefully calibrated to the needs of its occupant as any scientific laboratory, and that the angularities resulting from the effort to manage light were skillfully exploited by emphasizing the drama of polyhedral convergences. "One almost wonders if these powerful geometries won't in time impose their order on the artist's canvases." Noted Olin: "The space is an object, virtually. The space has been objectified. And everything that is about the interior has to do with that one volume and that one gesture."



Maxwell MacKenzie

The handling
of light – both
natural and
artificial – is
masterful.



Architects: Weinstein Associates Architects, Washington, D.C. (Amy Weinstein, AIA, principal in charge; Nancy Sussman, project architect)
Clients: Lila and George Snow
Contractor: de Marne and Day, Inc.
Consultants: Ehlert/Bryan, Inc. (structural); Light'n Up (lighting)

Artful APARTMENT

Frederick and Cederna Architects

1993
form
AWARDS



Lisa Masson

There's a
consistency
in this
project
from top
to bottom.

This Georgetown apartment is a transformation of an undifferentiated space with white walls and concrete floors into a home and working studio for the owner/architects. The objectives were to express Modern materials and technologies while maximizing usable floor area. Thus interior spaces serve many functions; dining areas and lounges double as the setting for conferences, display, media presentation and drafting. Openness and light set the stage for these activities. Screen walls and sliding panels were used to join or separate adjacent spaces, and views were carefully controlled. The studio combines new materials and common industrial techniques with natural stone. Several furniture pieces were designed for the studio, including the dining-conference table, coffee table, chairs, lamps, dressing screens and drafting table. The furniture series is based on guidelines that play delicate line against

mass and weight, with the intention of emphasizing beauty and permanence of materials.

While the jury agreed that the work was somewhat overwrought, they were impressed nonetheless by its sophistication. Conway enthused over the furniture and lighting. "All day we have seen a lot of this kind of tectonic design – you know, 'Josef Hoffman-goes-industrial in a Post-Modern way,'" said Olin. "But here we see it pulled off with more sense of completion and more control. I think it adds up, in a way. It's calmer. The gestures of these pieces are things that are part of the walls, and the same detail appears in a freestanding kitchen counter. So when Pat says there's a consistency in this project from top to bottom, she's right. It's very rich and small. Like something that could be too rich for some tastes – like pastry – this is an extreme."



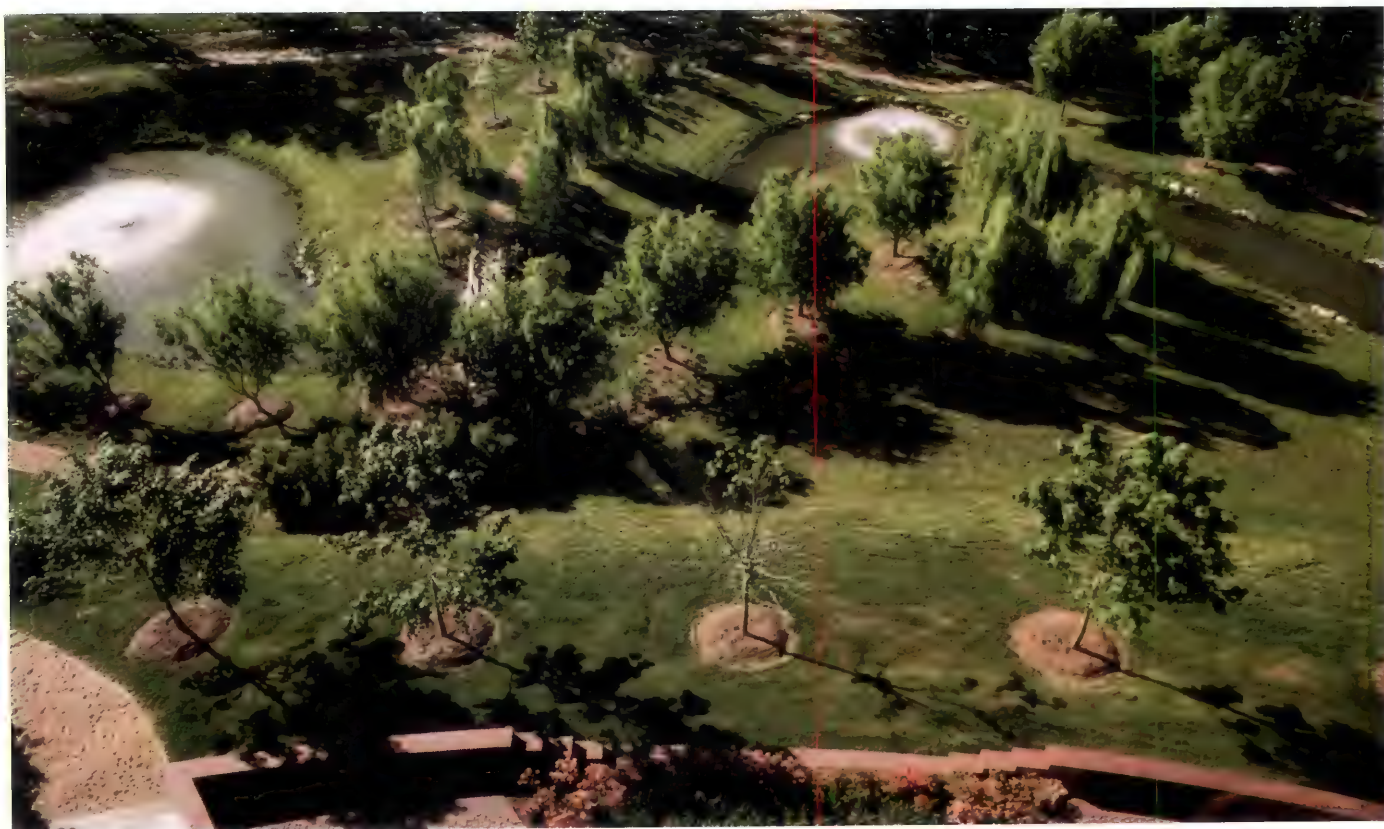
Architects: Frederick and Cederna Architects, Washington, D.C. (Douglas Frederick and Ann Cederna, principals)

Owners: Douglas Frederick and Ann Cederna

Contractors: Granite and Marble Trading Center (stonework); Modern Metalsmith (metal fabrication, including furniture)

Suburban SANCTUARY

CMSS Architects



Photos: David L. May, Jr.

A little initiative went a long way toward changing a storm water detention basin behind Patrick Henry Corporate Plaza in Newport News, Virginia, into an oasis for office workers. Though the owner had no initial desire to make the space serve anything but purely functional purposes, the design team recommended creating a natural environment that would thrive in conjunction with the basin's drainage requirements, which anticipate occasional flooding. An existing ditch was reshaped, widened and deepened to create a meandering stream, and a footpath introduced to encourage strolling through the park. Fountains were placed at strategic points for aesthetic reasons and for water aeration, while plants were used to create outdoor spaces, define edges and control views.

**It's going to
look very good-
choked with
plants and fish
and birds.**



Jurors praised the architects for transforming leftover space into a delightful getaway. "By choosing things like weeping willows, they ensure that it is going to succeed," said Olin. "Right now, it's kind of adolescent. But in five years, it's going to look very good. It's going to be choked with plants and full of fish and frogs and birds. It has a bit too much grass lawn for me. I would like it to be just a tad shaggier." Conway called the project sensible and admirable. "It's good to keep reminding people that you can do this kind of thing." Olin also noted that the fountains were a clever combination of function and aesthetics. "You need to aerate the water for eutrophication," he said. "It gets so hot here and it's a small body of water. Indeed, you could get an algae bloom if you didn't aerate it."

Architects: CMSS Architects, Virginia Beach, Virginia (David L. May, Jr., AIA, principal in charge; John J. Corica, ASLA, landscape architect)

Client: Crown American Corporation

Contractors: W.M. Jordan (general); Winn Nursery of Virginia (landscape)

Garden DELIGHT

Graham Landscape Architecture

1993

form
AWARDS



Photos: Celia Pearson

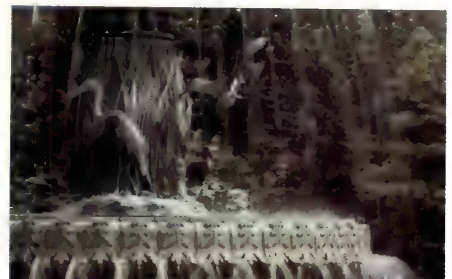
Did you
realize the
designers
did this
fountain?
It's a
wonderful
piece.

Architects: Graham Landscape Architecture, Annapolis, Maryland
(Jay Graham, ASLA, principal in charge; Pearse O'Doherty, ASLA, and
Tish Tyson, ASLA, design team)
Client: State of Maryland
Contractors: Historical Arts and Casting (fountain); J.H. Burton & Sons
(garden); R.M. Woody Masonry (masonry)
Contributor: Lyle Beddes, sculptor, Historical Arts and Casting

This project, a garden for the Maryland Governor's Mansion, covers a small parcel in the rich traditional setting of historic Annapolis. The landscape architects were asked to make the garden part of the public domain, a kind of stage set for the house. Designed as a series of episodes that occur along a path that sweeps behind the building, the project includes a private terrace, curving walk, rose garden and fountain garden. The largest of these is the fountain garden, which is dominated by an elaborate bronze fountain whose imagery captures the essence of Chesapeake Bay flora and fauna and incorporates symbols including the state bird and state tree. In its massing, the fountain is intended to recall the Victorian style of the mansion backdrop. Overall, the development of the garden creates a civic presence for the mansion along the road that serves as the main entrance to the historic district.

The jury focused on the fountain's success as a civic symbol and placemaker. "Did you realize the designers did this fountain? It's a wonderful piece," Olin said. Jurors observed that at first glance the piece seemed to rely too simplistically on styles of the past. "But on the other hand it's the sort of thing that is accessible," Olin said. "People will love it. The kids will come up and talk about it. Everyone will be making up stories about it. I was surprised how good it was. And when this fills out a bit more, it's going to seem that it's always been there, even though it clearly hasn't. And yet, when you look at the massing of the plants, it is not Victorian. It's not 1920s. It's vaguely environmental. The handicapped can move through it and see and touch and smell things. It's the most politically correct thing I've seen in years."

21

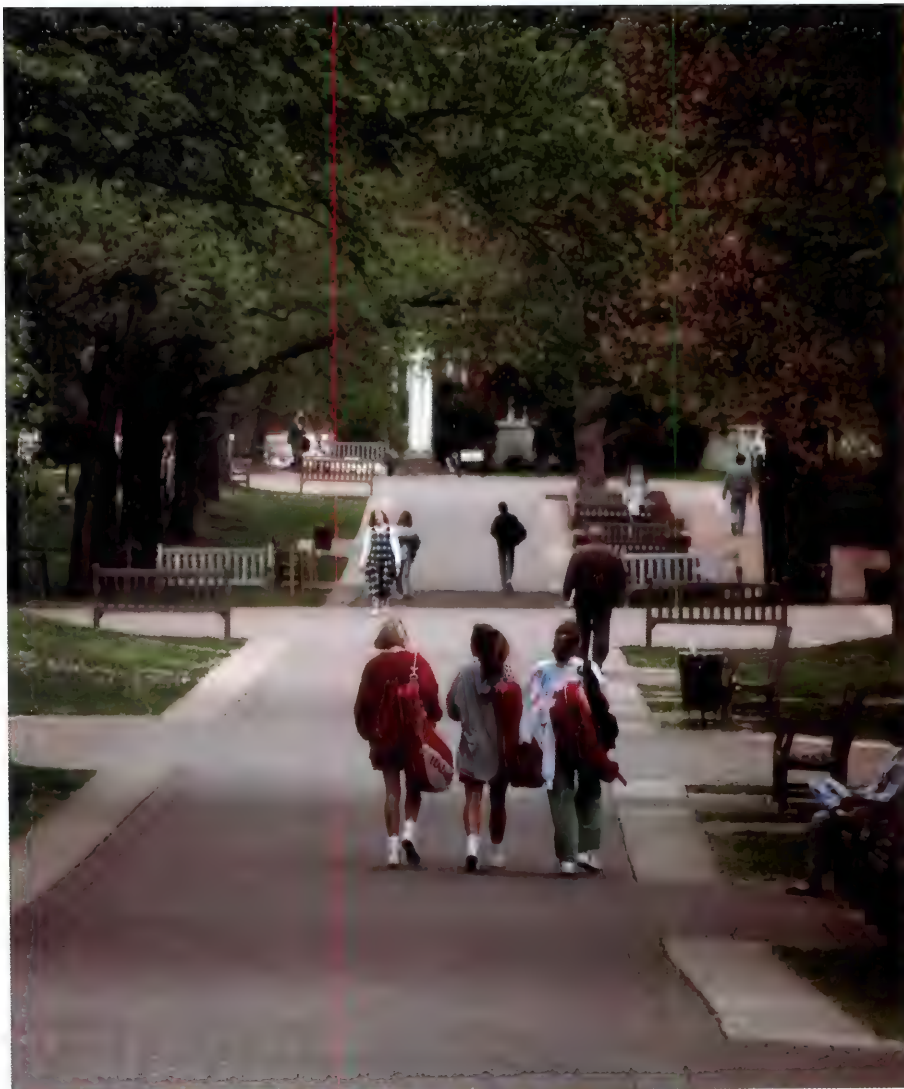


Scenic WALK

Higgins Associates

Pragmatic concerns about pedestrian movement and the hazards of cars passing through the heart of campus were the initial catalyst for site improvements at Mary Washington College in Fredericksburg, Virginia. But the end product surpasses the initial objectives, transforming both the image and day-to-day functioning of the entire campus. In keeping with a concept suggested by college President William M. Anderson and reflected in a site plan by VMDO Architects of Charlottesville and Land Design Research, Inc., of Columbia, Maryland, cars were relegated to the perimeter of campus and the former Campus Drive was converted to a shady pedestrian walkway. Using the former street right-of-way, Higgins Associates designed a 16-foot-wide surface which spreads at key points to form plazas that complement the Georgian-style buildings. Fountains and gathering areas were added where appropriate. The use of brick pavers allowed opportunities to vary style and color, while lending ease of access to underground utilities. Still, more than 200 mature street trees were preserved.

Conway was intrigued by the thought of taking a vehicular thoroughfare and turning it into a pedestrian walkway. "It's a problem facing every college, and a solution that most of them do badly," Olin added. Duemling praised the entire project for its understated design, and its success at fitting well into the campus ambience. "It's the kind of common sense we don't get enough of," he said. Olin noted that the lack of elaborate street furniture and banners – the types of solutions that have become the clichés of streetscape design – elevate the results at Mary Washington. "Tight budgets sometimes lead to that kind of modesty, but too often don't," he said. "In 50 years it's still going to look good."



Photos: Ralph Higgins



It's the
kind of
common
sense we
don't get
enough of.

Landscape architects: Higgins Associates, Richmond (Ralph B. Higgins, ASLA, and William H. Spell, ASLA, principals in charge; Jeff Lamson, ASLA, and Keith Vaninwegen, ASLA, design team)

Contractors: W.C. Spratt, Inc., Henderson Construction Co., Southern General Construction, Inc.

Client: Dr. William M. Anderson, President, Mary Washington College



Photos: Carlton S. Abbott

It's such
a magical
thing
when it
works.

A series of old bridle paths surrounding Lake Maury in Newport News, Virginia, offered pleasant but sometimes-disorienting outings for visitors to Mariners' Museum Park. In order to upgrade the paths into a well-marked and maintained trail, local benefactor Lloyd Noland donated funds for the design and construction of The Noland Trail. Meandering through slightly more than 5 miles of lakefront habitat, the trail includes 14 major bridges that allow visitors to circle the lake. The design creates wildlife protection zones to encourage nesting of waterfowl, while overlooks at key vistas provide dramatic views. The design team planned trail routes and bridge locations, designed the bridges and supervised construction.

The jury praised the project for exceeding the standards set by similar trails. "It's better than usual," said Olin. "They are not explaining the path in great detail, so I am forced to judge a few examples of what are normally very awkward things, the architectural elements. And two of them. I thought, are much



better than usual." Duemling complimented the proportions of the bridges, and countered the opinion that some of the structures might be slightly overworked. "I think when you get into something as long as this, you need a little bit of elaboration," he said, pointing to a photo of a long span embellished with a simple arch. The panel also discussed the difficulty many designers have in achieving an appropriate aesthetic in natural environments. "I've never understood why it's so hard," said Conway. "But it's such a magical thing when it works." Olin laid much of the blame for the poor design of most recreational structures on current building codes, which he said "have made it very hard to produce anything that is not flat-out ugly." In that regard, the jurors agreed, The Noland Trail overcame tremendous limitations in remarkable fashion.

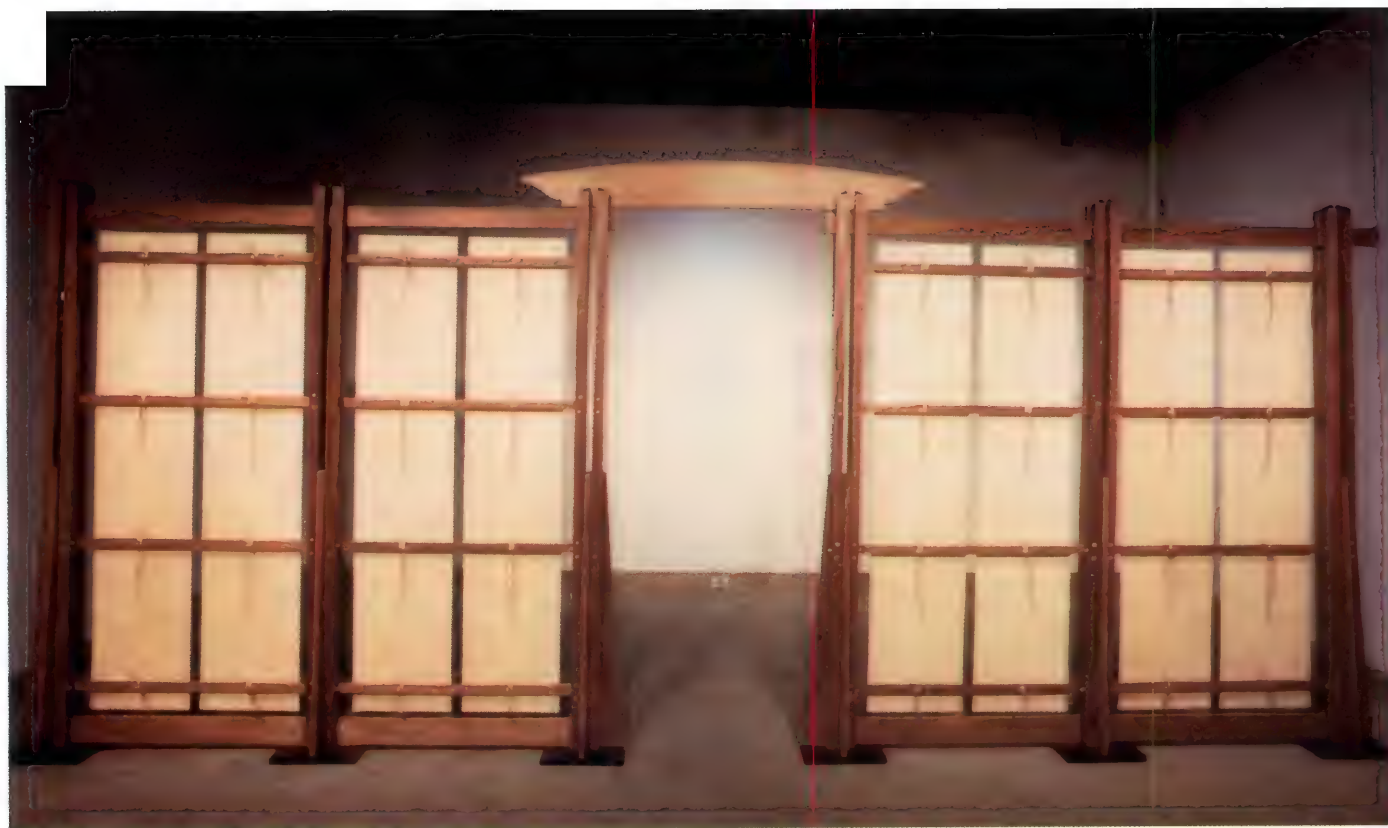
Architects: Carlton Abbott and Partners, Williamsburg, Virginia (Carlton S. Abbott, FAIA, principal; William Douglas Mettler, ASLA, David M. Stemmann, AIA, Carolyn P. Burruss, ASID Allied, design team)

Client: The Mariners' Museum

Contractors: Cedarcrest Marine and Mariners' Museum staff

Oriental INSPIRATION

Jeff Stodghill



Photos: Jeff Stodghill

24

This screen wall was designed and built as an architectural element for the 1992 "Dream House" exhibition at the Peninsula Fine Arts Center in Newport News, Virginia. Four architects were asked to design partitions that would subdivide the center's galleries, lending a more residential scale to the spaces for the display of art furniture. In the architect's words, this "wall" represents the threshold between the intimate, sensual, dream world of the bedroom sanctuary and the outer world of awakening. Mahogany framing and English sycamore panels were chosen as earthly materials that would evoke a sense of warmth and intimacy. Simple tectonic means of construction create an almost Japanese effect. The frame, which sits on small bases of Tennessee Imperial black marble, is joined with wooden dowels. Panels are held in



Of all the
objects we
have looked at,
this is the most
attractive.

place by leather ties knotted against wooden washers. "The goal really was to have an organic construction with a very simple series of parts," says the architect.

The jurors seized upon the potentials of the screen as a piece of late-20th century furniture evolving in a broader cultural context. Said Olin: "Our culture started out without closets and we had furniture that solved needs. Then we made all that go away and built closets. Now we are back to saying: What if the things were objects again? And so this is taking the wall and making the wall the object, which is an interesting idea to me." Duemling complimented the wall's simple, yet elegant, connections and praised its artistic integrity. "Of all the objects we have looked at, this is the most attractive," he noted.

Architect: Jeff Stodghill, Newport News
(Katie Stodghill, contributor)

Fabricator: Jeff Stodghill



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First Presbyterian Church is remarkable both for its restrained interior with delicate Tuscan columns (above), and its exterior, whose four-part bell tower exudes confidence (below).

Photos: Tim Buchman, Courtesy The Historic Preservation Foundation of North Carolina

New Bern, N.C.

A Rare Collection of Gems

By Edwin Slipek, Jr.

If the founding fathers were to revisit their former haunts, they would no doubt receive conflicting signals as to how the colonial capitals strung along the east coast have developed. Annapolis might confuse them with the Naval Academy's formal monumentality juxtaposed against the casual milieu of the yachting set. They wouldn't recognize Boston. Its aggressive skyline now swings arclike around venerable Beacon Hill. In Williamsburg they'd have to fork out admission to see rooms their contemporaries made famous. And in New Castle, Delaware – well, they might not find it at all. Residents there are said to remove directional signs to discourage tourists from overrunning their little town.

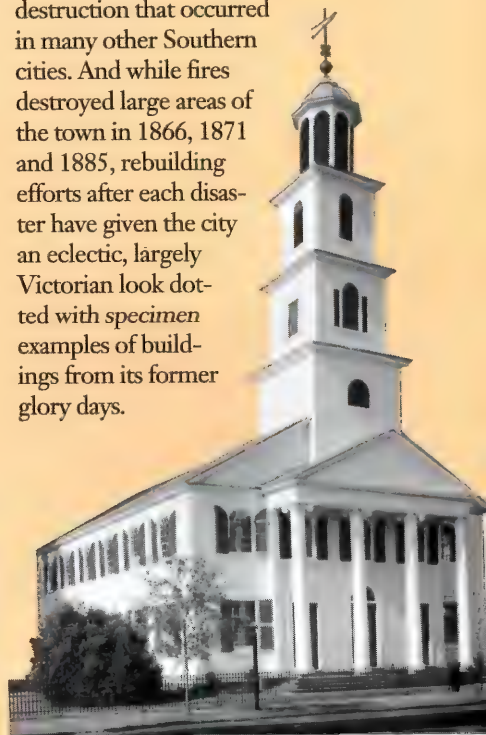
But New Bern, the former North Carolina capital situated 40 miles inland off Pamlico Sound, would probably reassure the old boys. It's not that things haven't changed since the 18th century. They have. It's just that this small city has managed to retain its human scale and distinctive architectural charm with each succeeding generation. It is a special place to visit at any season of the year.

"One of the nice things about New Bern is that it didn't pull down the buildings of the previous generation each time there was an opportunity to build," says

architectural historian Catherine Bishir, author of the superlative 1990 book *North Carolina Architecture*. "New Bern is an excellent microcosm of American architecture – most of it within walking distance. There are buildings of high quality and there is the vernacular architecture. One of the unsung treasures of New Bern is the workers' houses, the late 18th and 19th century houses near Tryon Place."

If the studied reconstruction of the colonial Tryon Palace in 1959 put New Bern on the map again, it is the rich collection of buildings by and for the common man which tells the full story of its humble beginnings. New Bern was settled in 1709 with both Swiss and English patronage by Swiss paupers and German refugees. Because of its central location in the colony, however, it became North Carolina's most populous and important city. The colony's first newspaper was published here in 1751 and in 1765 it became the capital. New Bern was the state's largest city in 1792 when the capital shifted to Raleigh and it was the main port and urban center for eastern North Carolina until 1840, says Peter Sandbeck, a historian at the state Division of Archives and History. "It has retained the state's largest collection of late 18th and early 19th century architecture. It is an architectural mirror of that period. Wilmington picks up where New Bern left off – after 1840 when trade by water became a thing of the past."

New Bern was occupied by Union forces during much of the Civil War and was therefore spared the destruction that occurred in many other Southern cities. And while fires destroyed large areas of the town in 1866, 1871 and 1885, rebuilding efforts after each disaster have given the city an eclectic, largely Victorian look dotted with *specimen* examples of buildings from its former glory days.





Tryon Palace, the stylish executive mansion, was reconstructed in 1959.

A quick spin by automobile is perhaps the best way to grasp the city's layout within the right-angle wedge formed by the Neuse and Trent rivers. Then park and explore the city on foot. Allow at least a full day: the city's rectangular street grid makes it easy to navigate. The expansive riverfronts are mostly parklike and open spaces with little built linkage to past maritime industries. Urban renewal programs in the '60s and '70s created new vacant land along the waterfront, which had been dotted with slips and warehouses, says Sandbeck. "There's a loss there and city fathers now realize it was a mistake," he adds. Two new waterfront hotels serve more as barriers to the rivers than as connections to the city. But two blocks inland, New Bern is intact with low-keyed background buildings on every block amid landmarks that sizzle.

While there has been a growing appreciation of the town's modest buildings in recent years, the Tryon Palace, first completed in 1770, continues to be the anchor tenant. John Hawks, an English-trained architect, designed and supervised construction of this complex which served as both executive mansion and statehouse. Its Palladian style reflects Hawks's familiarity with popular pattern books of the day by Robert Morris, Isaac Ware and Abraham Swan. The scale and stylishness of the mansion drew a number of craftsmen who would influence the high quality of other buildings in New Bern and surrounding Craven County. Half a dozen houses of the colonial period still stand, including the sophisticated John Wright Stanly House (1779-83). Other significant early structures include St. John's Masonic Lodge and Theater (completed 1809) and New Bern Academy (1810), with Flemish-bond brickwork and a cupola reminiscent of the Williamsburg courthouse. Both its exterior and interior make the First Presbyterian Church (1819-22) remarkable. It is a Temple Revival building with a New England character and soaring four-part bell tower. Inside, slender Tuscan columns extend to a vaulted plaster ceiling. "Its just gets better and better," says historian Bishir.

While New Bern's collection of 18th and early 19th century buildings is unusual, there are many equally impressive Italianate, Victorian and Romanesque Revival buildings and a downtown full of gems from the 1880s, says Sandbeck. First Baptist Church (1847-48 by Thomas & Son of New York) is a choice example of the Gothic Revival. The late 19th century saw the construction of many monumental public buildings, including the impressive Italianate and Second Empire-style Craven County Courthouse (completed 1883 by Sloan and Balderston of Philadelphia) with its stylish mansard roof and iron hood molds intact. Shortly thereafter the city saw construction of a Romanesque Revival U.S. Post Office, Court House and Custom House (1895-97) in yellow and red brick with granite trim. In 1910 a tower addition with an oversized

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clock dwarfed the original building while adding an Arts and Crafts entry to New Bern's encyclopedia of architectural styles.

In this century the dramatic Centenary Methodist Church, built in 1904, offers lessons aplenty in how to build successfully on a prominent corner lot. The New Bern Federal Building (1932-34 by Robert Smallwood of New York) is handsomely Colonial Revival but almost cartoonlike, given its overreaching aspirations amidst intimately scaled and authentic, albeit more modest, buildings of the period it emulates.

New Bern is a city of remarkable physical continuity with a wealth of unexpected and architecturally exquisite exclamation points. During the summer months it might be elbowed out by more water-oriented destinations such as Morehead City, Emerald Isle and Beaufort, but it is a special destination in its own right, having reinvented itself for over two-and-a-half centuries without losing the flavor of its colonial past. "Ironically," says Bishir, "much of what was built in New Bern was built by newcomers, not by people who were from there. It kept attracting new blood, new talent, new money, new trade. That kept things interesting."



Edwin Slipek, Jr., is the architecture critic of Style Weekly in Richmond.

Getting There

New Bern is easily reached from Interstate 95 by taking U.S. 70 east at the Goldsboro, N.C., exit. From the Hampton Roads area, take U.S. 13 south to U.S. 17 at Williamston, N.C., which leads directly to New Bern.

Getting In

Tryon Palace (919-638-1560) conducts paid tours of the palace and gardens and nearby restored buildings. The palace is decorated for Christmas from Dec. 8-22. The Craven County Convention and Visitors Bureau (800-437-5767) is a wellspring of information. Year-round special events are presented by Swiss Bear (919-638-5781), a local nonprofit group.

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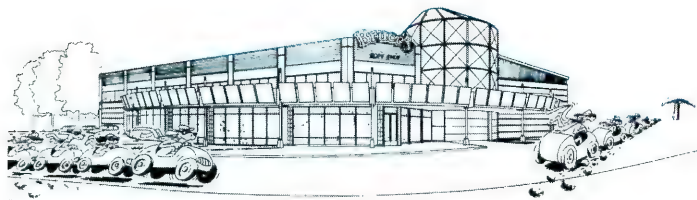
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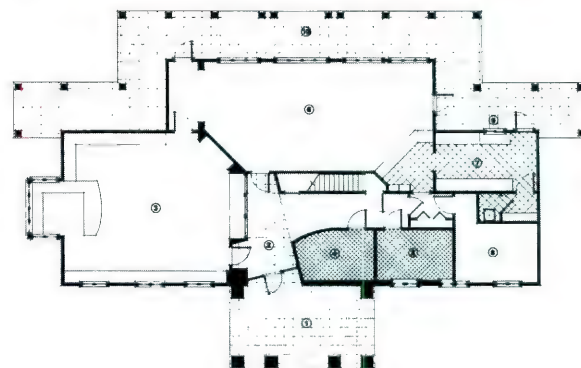
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Architect: Steele + Associates, Richmond

Project: Bruce's Body Shop

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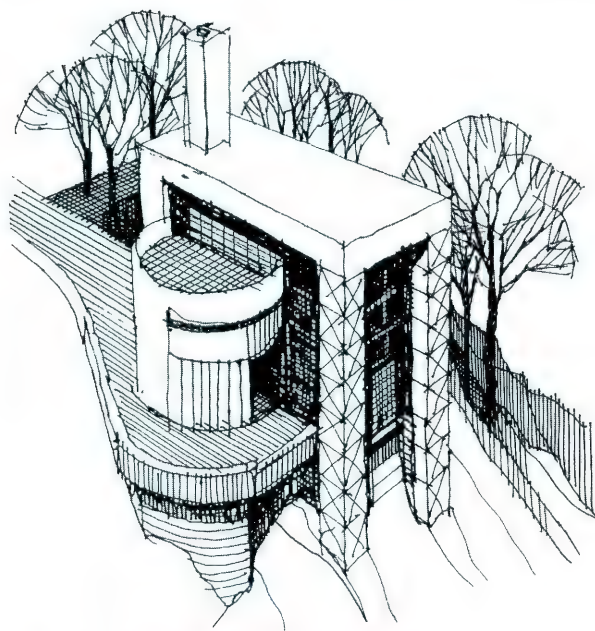


Architect: J.K. Timmons & Associates, Richmond

Project: Hobb's Hole Country Club

The first-phase construction for this Tappahannock country club is the "Golf House," a 2,700-square-foot facility that includes the golf shop, club offices, restrooms, kitchen and informal dining area. The brick-and-frame building recalls the scale and traditions of British village clubs. 804-794-3500.

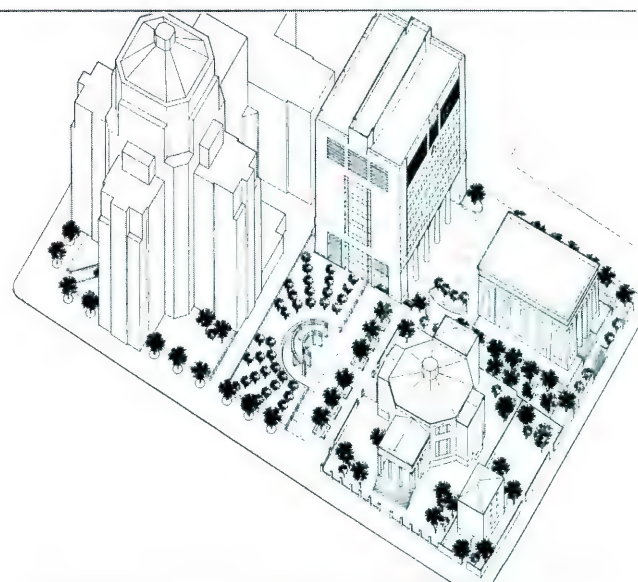
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Architect: Carlton Abbott & Partners, Williamsburg

Project: Private Residence

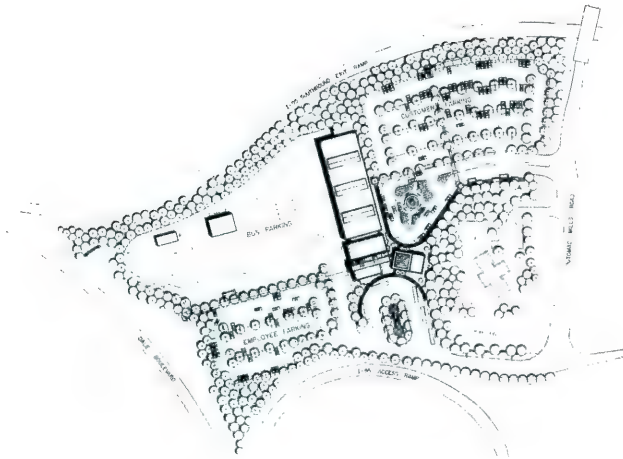
This is a proposed design for a four bedroom 3,000-square-foot house in Richmond. The building will be stucco on a steel- and wood-frame construction, organized around a two-story living room that enjoys a commanding view of the James River near Boshers Dam. 804-220-1095.



Architect: Henningson, Durham & Richardson, Alexandria

Project: Medical Sciences Building, Virginia Commonwealth University

Construction began recently on this 10-story, 124,000-square-foot medical sciences building located among several historic campus buildings. Included are 48 research labs, classrooms, a computer lab and 400-seat auditorium. Mechanical systems are designed to anticipate additional labs. 703-683-3400.



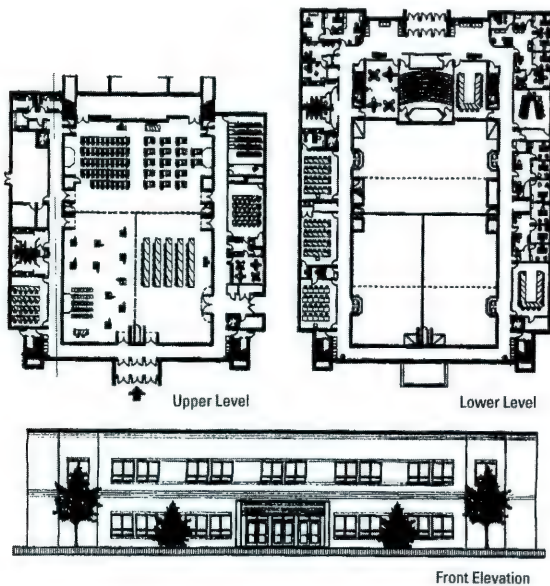
Architect: Gauthier Alvarado & Associates, Falls Church
Project: Multipurpose Transit Center

This public transportation complex in Daleville will include parking for bus and van pool commuters, facilities for bus operations and maintenance, administrative offices and commuter-related spaces. The building also creates a visual buffer between the public and bus yard areas. 703-241-2202.



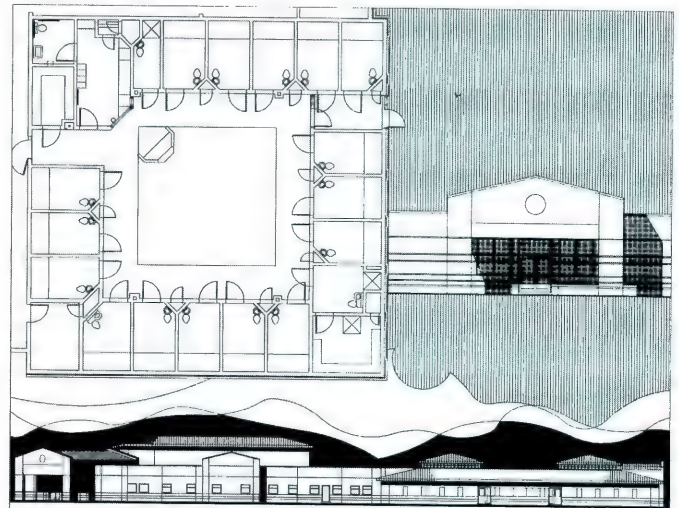
Architect: Browne, Eichman, Dalglish, Gilpin & Paxton, Charlottesville
Project: Ben Lomond Manor House and Outbuildings

Restoration plans for this historic residence, built c. 1837 by Benjamin Tasker Chinn, are being produced for the Prince William County Park Authority. The house will contain interpretive rooms and offices. Grounds and outbuildings will be used for community events. 804-977-4480.



Architect: Mills Oliver & Webb, Inc., Blacksburg
Project: New River Valley Center for Economic Development

This 40,000-square-foot academic and economic development center at New River Community College, the first of its type among state community colleges, will attract new industry and provide high-tech training facilities including classrooms, labs, lecture rooms and offices. 703-552-2151.



Architect: Hayes, Seay, Mattern & Mattern, Virginia Beach
Project: Juvenile Detention Center

HSMM was commissioned by the City of Norfolk to design an 80-bed juvenile detention center. The one-story building, clad in brick and enclosed with a sloping metal roof, was designed to blend sympathetically with the nearby residential, hospital and commercial area. 804-499-2391.

On the Boards



Architect: Bond, Comet, Westmoreland + Hiner, Richmond
Project: Clubhouse Expansion, Jordan Point Country Club

Sited on a bluff overlooking the James River, this expanding club has completed plans to add locker rooms, a fitness and aerobic facility, and a new members' dining room opening to an esplanade. The existing grill will be renovated and the pool deck enlarged to include a snack bar. 804-788-4774.

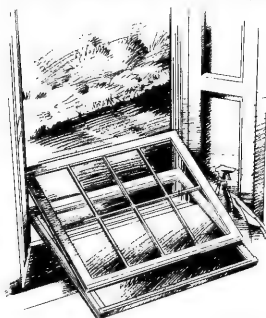


Architect: CMSS Architects, Virginia Beach
Project: Franklin Federal Savings and Loan Headquarters

This 40,000-square-foot bank headquarters at Innsbrook in Richmond features a stately entrance arch of gray and black granite that rises from a sculpted plaza in a traditional motif. Interior finishes feature custom cherry wood paneling and details, granite floors and brass accents. 804-497-5060.

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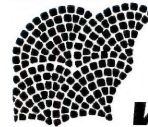
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Washington, D.C.; Monticello Viewshed Analysis and Protection Strategy, Albemarle County; Survey of state-owned property, Commonwealth of Virginia; Portsmouth Naval Hospital historic preservation plan, Portsmouth.

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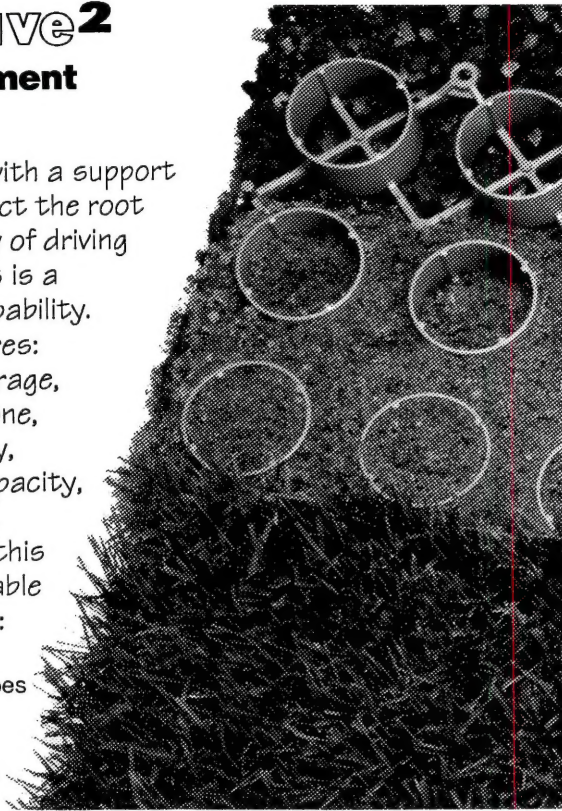
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